

square dance basics



A Supplement to
THE RADIO PROGRAM
SQUARE DANCE
Notebook

DAY OR NIGHT



ALL HOURS FOR PUBLIC SERVICE

Saskatchewan **POWER**
CORPORATION

ACKNOWLEDGMENT

The Saskatchewan Power Corporation wishes to thank the following members of
THE COTILLION CLUB OF REGINA
who posed for the photographic illustrations in this book:

JEAN and JACK DAWSON
EDE and ERN ELLIS
BILLIE and NORM McMATH
NOREEN and SCOTTY WILSON
and
GERRY HAWLEY
Saskatoon



FOREWORD

On the occasion of the first broadcast of Square Dance Notebook, Mr. D. Cass-Beggs, General Manager of the Saskatchewan Power Corporation, spoke as follows:

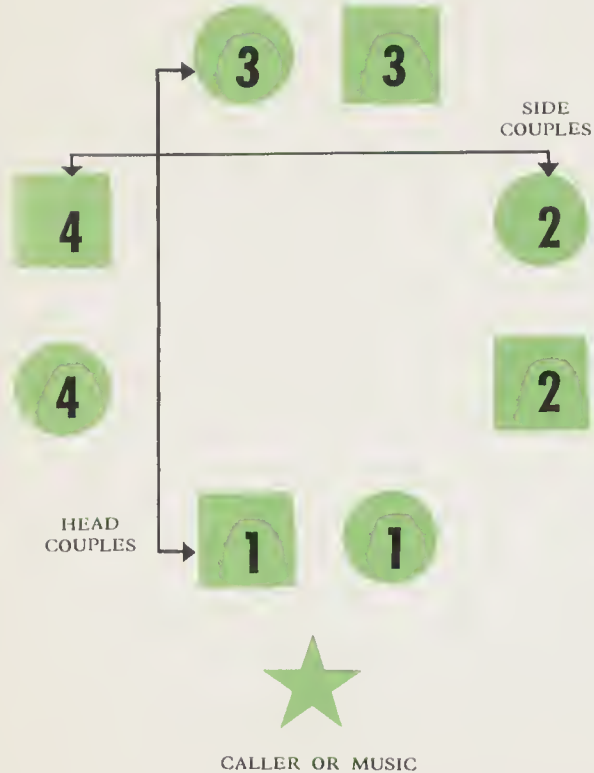
“Square dancing is looked on by thousands of its participants, and others as well, as a form of folk dancing, and thus can be considered as an important cultural development wherever it is seriously practised.”

“The Saskatchewan Power Corporation feels that in serving an entire province with gas and electric service, it has a duty to assist the people it serves in other ways as well, such as in cultural activities. This year we hope to assist square dance enthusiasts in all parts of Saskatchewan to extend and promote the traditions of square dancing as a cultural development and a worthwhile form of healthy recreation worthy of survival in this age of speed and pressure.”

To follow through on the plans of your Power Corporation as outlined above, this booklet on Square Dance basics has been designed and produced to serve a two-fold purpose. First, to give graphic instruction to new dancers. If you will take the time to master the movements described and illustrated herein, you will be able to dance any modern square dance. The second purpose of the book is to standardize square dancing in Saskatchewan so that dancers in all parts of the Province will be able to meet and dance together.

NOREEN WILSON

The SQUARE or SET



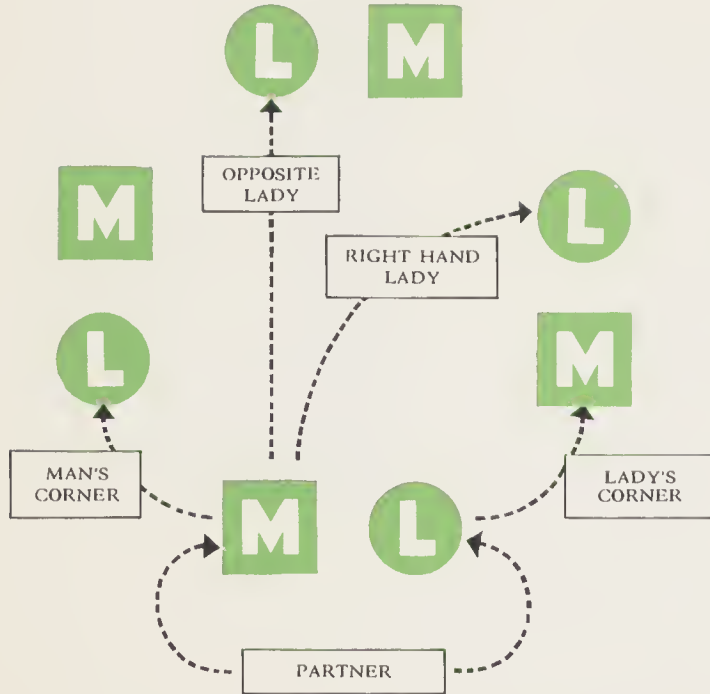
A square is formed by four couples, all facing in, with each couple about 8 feet from the couple opposite them. Couple No. 1 stands with their backs to the caller or music, and the other couples are numbered 2, 3 and 4 around the square to the right of couple No. 1. Couple No. 1 and the couple facing them (Couple 3) are head couples, the others (2 and 4) are side couples.



HOME:

The position in which the gents are standing in the square at the beginning of the dance.

WHO'S WHO



PARTNER

For the man: always the lady on his right.
For the lady: (just the opposite)—
the man on her left.

CORNER

The lady to the left hand of the gent,
in a square, circle or a line,
is his corner lady. The lady's corner
is the gent on her right.

OPPOSITE LADY

The lady directly across
the square.

RIGHT HAND LADY

The lady in the couple to the gent's right.



CALLS

Just about the most important thing in square dancing today—learn to listen carefully to them. The calls are always directed to the men, unless the caller designates the ladies. Calls give you the directions for the dance—these are the “commands.” In addition to the calls the caller may (and probably will) use “patter.”

PATTER

“Patter” is the additional wording the caller uses to fill in the beats of music until he is ready to give the next command. Patter is usually in rhyme—for example:

*Walk all around your left hand lady
Oh, my, what a baby,
See-saw your pretty little taw,
Cutest Gal you ever saw.*

In this, the 1st and 3rd lines contain the command, the 2nd and 4th lines are merely fill-in patter.

SWINGS



May be done with the walk around, or with a “buzz” step, but it is generally recommended that beginners use the former—indeed, the number of dancers who prefer the walk swing is growing steadily. For swinging the couple takes ballroom dance position (gent’s right arm around lady’s waist, his left hand holding her right hand shoulder high, her left hand on his right shoulder), then each person steps one pace to the left, so that right hips are adjacent, and gent’s right foot is alongside his partner’s right foot—then both walk forward, taking a slightly longer step with the left foot than the right. For the “buzz” step, keep weight on the ball of the right foot and push with the left as you would push a scooter—but keep it smooth, please. This takes practice. In modern square dancing, a swing is rarely longer than four or eight steps, or counts of music.

RIGHT ARM OR ELBOW SWING

Place palm of right hand on inside of partner’s right forearm, so that arms are touching from finger tip to right elbow. (Do not grip with thumb—it is not necessary to leave bruises!) Apply pressure, lean slightly away from one another, and walk around each other in four steps.



LEFT ARM OR ELBOW SWING

Same as above, but done with the left arm.

The Steps...

Just walk—do not hop, skip or jig. The walk should be a gliding or shuffle step, in which the foot skims lightly and smoothly over the floor. The length of the step depends on the distance one has to travel to complete the call in time to the music.



HAND POSITIONS...

It is recommended that as often as possible, men keep their free hands on their hip pockets, palms out. Ladies: hands on skirts. Try to avoid hand waving in the air as much as possible.

When taking a lady's hand, a gentleman should extend his hand, palm up, and the lady lay her's palm down, on his hand. Try from the beginning to avoid yanking and grabbing.





BALANCE, BOW OR HONOR



Step slightly apart from person designated (usually partner or corner), and with the weight on the back foot, and pointing the forward foot, with toe or ball of foot touching floor—bow slightly to person you are balancing or bowing to, or honoring.



This is a small thing, but important. Do it gracefully. Do not be selfconscious. Honors give your dancing style, polish and good finish.

FORWARD AND BACK

Take four steps forward and back up four steps to place.

A Look at your Power Corporation 1956

1929

On February 11, 1929, in fact, the birthday of Thomas Alva Edison, the first office of the Saskatchewan Power Commission was opened at 1739 Cornwall Street. Twenty years later, in 1949, the name was changed to the Saskatchewan Power Corporation.

1955

The SPC now serves over 127,000 customers, as compared to 711 in 1929. There were 365,000 kilowatt hours of electricity sold in 1929, and 556,776,981 kilowatt hours distributed in 1955.

By the end of 1956 over 40,000 farms will have been added to the SPC rural electrification system, all since 1949. Over 900 producing oil wells are served by the SPC system, in addition to over 750 communities.

The SPC has completed a northern grid network of high tension lines and is making rapid progress on a southern integrated system. Studies are now being made of future hydro development in the north.

Construction was started on the new \$40,-000,000 Boundary Dam Generating Station in Estevan and the new \$40,000,000 South Saskatchewan River Generating Station in Saskatoon. The new Estevan station is located two miles south of Estevan on Highway 47 and a mile west. Ultimate generating capacity, on completion in 1962, will be 264,000 KW. The new Saskatoon station, covering some 85 acres, is located on the south-westerly city limits, and the ultimate generating capacity will be the same as the Estevan station's. Completion date for the Saskatoon station is set for 1963.

Officially commissioned during this year was the new Kindersley Generating Station with a present generating capacity of 9,000 KW. The station has three spark-ignited gas engines now in operation, with two gas turbines to be added to give an ultimate generating capacity of 25,000 KW, on completion in November 1957.



NATURAL GAS FLOWS ON AND ON . . .

1951 The S.P.C. stated it would provide a market for natural gas in Saskatchewan, "in the event it is found in sufficient quantities and the wells are reasonably accessible."

1952 A 16½ mile pipeline and distribution system was completed by the S.P.C. from the recently discovered gas fields near Brock, Saskatchewan, to the prairie towns of Brock and Kindersley, in the first major step toward a province-wide natural gas system.

1953 A 101-mile pipeline constructed and gas service instituted in Saskatoon, Delisle and Rosetown as well as the villages of Netherhill and Coleville.

1954 Brock and Coleville gas field tied together with a 30-mile pipeline. The villages of Zealandia, Harris, Tessier and Vanscoy, receive gas from the Brock-Saskatoon line.

1955 Pipeline built from Coleville to Saskatoon and from Saskatoon to Prince Albert. Gas service started in Prince Albert early in fall. Villages of D'Arcy, Fiske, and McGee get service from Brock-Saskatoon pipeline. Pipeline built from Success field to Swift Current 20 miles away.

1956 Natural gas service for Moose Jaw, North Battleford, Swift Current, Humboldt, Eston and several other communities. Sign-up started for gas services in Regina.





CIRCLE

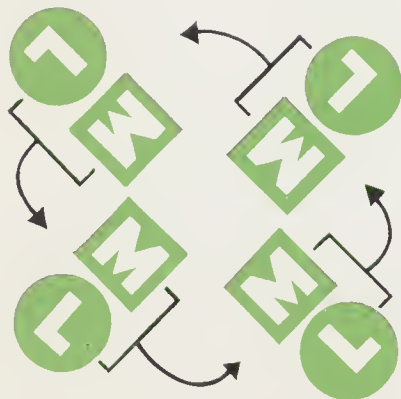


Designated persons join hands to form a circle. The circle always moves to the left, unless call indicates otherwise.

BREAK

Release hands, ready for next call or direction.

PROMENADE...

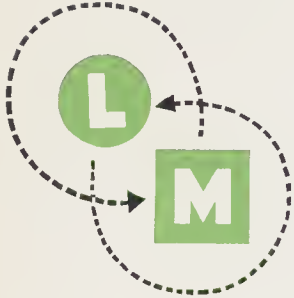


(In couples). Done counter-clockwise, with the gent on the inside on the lady's left, holding hands in a sort of skater's position—join right hands, then join left hands *under* joined right hands. Walk around the square in time to the music until you are back in place, "at home." A promenade from home position back to home position should take 16 counts of music (and 16 steps, of course.) Couples should promenade so that gents' left shoulders are close to the centre of the square.



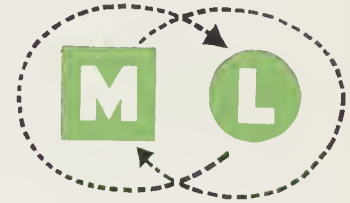
ALLEMANDES

ALLEMANDE LEFT



Gents join left hands with their corner, or left hand lady, and lady and gent walk around one another back to face partner, ready for the next call, which is usually, but not always, "Grand Right and Left." In a well-timed dance the allemande left should take eight counts of the music to complete.

ALLEMANDE RIGHT



Gents give partners right hands and walk around them. "Allemande Right" is usually preceded by allemande left, and also followed by allemande left, such as: "Allemande left on the corner, allemande right your own, allemande left on the corner again, grand right and left around the ring."

GRAND RIGHT AND LEFT



All partners give right hands to each other, pass right shoulders, (gents moving counter-clockwise, ladies clockwise) give left hand to next person, pass left shoulders, right hand to next, etc., moving around the square. Always go back to home position unless otherwise directed by caller.

STARS

Dancers designated move toward centre of square and raise right arms to about shoulder height, forming a star in the middle and moving clockwise.

STARS MAY BE MADE . . .

by GENTS ONLY . . . by LADIES ONLY . . . OR



by ladies and gents; either two, four, six or eight persons being involved, as the caller commands.



STARS ARE ALWAYS RIGHT HAND, UNLESS OTHERWISE CALLED

DOSA DO....



Designated lady and gent face each other, pass each other right shoulder to right shoulder . . .



take one step to right side, in a back to back movement.,



and without turning, back up into position. This movement should take eight steps (8 counts of music).

It is very often followed by a dosa do with another person, in which case it should be done by passing right shoulders with the first person, then, when back in place, turn to face second person and repeat the movement, passing *left* shoulders this time. Each person involved thus makes a figure eight.

VARIATIONS IN CALLING THIS FIGURE

ALL AROUND THE LEFT HAND LADY—Right shoulder dosa do with the corner lady.

SEE-SAW YOUR PRETTY LITTLE TAW—Left shoulder dosa do with your partner.

These are common variations in terminology, as is also “Sashay Round Your Corner Lady” and “Sashay With Your Own Pretty Baby.”

TWO LADIES' CHAIN



Designated ladies go toward one another, give right hand to each other, pass right shoulders.



Each lady gives left hand to the opposite gent, who extends his left hand to her, places his right hand on her waist.



and turns her in place to face centre of set.

Note: On the call "Ladies' Chain Back," repeat the above movement.

FOUR LADIES' CHAIN

The four ladies go to centre, make a right hand star, walk clockwise halfway around the set, give left hands to the opposite gents, who turn them around into position facing centre of set, as above.

On the call "Ladies' Chain Back," repeat the above movement.

A Ladies' Chain involving 4 ladies is known as a Grand Chain.



RIGHT AND LEFT THROUGH



As designated couples approach each other, they give right hands to the opposite person (each gent takes the opposite lady's right hand in his)



then pass them right shoulders. Just as they pass, gent takes his partner's left hand in

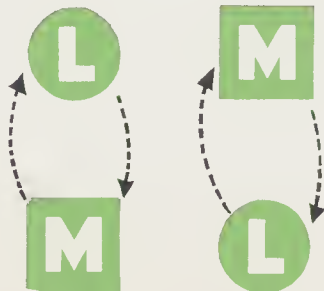


his, places right hand on partner's waist and turns her in place as in "ladies chain."

On the call "Right and Left Back," repeat the above movement. The turn at the end of "Ladies Chain" and "Right and Left Through" is called the "Courtesy Turn" and if the gentlemen will back around as they turn the ladies it will make the movement much smoother. In many areas, too, the ladies place their right hands on their waists, palms out, under the gents' right hands as they are turned in place.

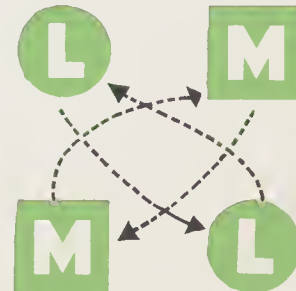
PASS THROUGH

The persons, or couples designated, move toward each other, and without touching hands, pass right shoulders. Do *not* turn, but wait for the next command from the caller.



CROSS TRAIL THROUGH or TRAIL ON THROUGH

A variation of the "Pass Through." Persons designated pass through, then the lady goes to her left and the gent to his right, lady crossing in front of the gent. Do not turn back unless told to do so.



“DO PASO”

This figure is derived from the Texas Do Si Do (Docey Do, Do Ce Do).



In a circle of two or more couples, a Do Paso is done with two other persons, your partner and your corner.



At the command “Do Paso,” break the circle and face partners, take partner by the left (left arm



swing), walk around each other go to corner and with a right arm swing walk around her



go back to partner and complete the figure with a left forearm swing or a courtesy turn, depending on the call which follows.

HALF SASHAY

Exchange places with partner, lady passing in front of the gent.



This may be followed by the call “Re-Sashay,” which means to move back to place again.



ALLEMANDE LEFT IN ALAMO STYLE



THE CALL

*Allemande Left in the Alamo Style
A right to your own and you balance awhile
Balance in and Balance out
Swing with the right hand half about,
Balance out and balance in
Swing with the left hand half again,
Balance forward, balance back,
Turn with the right on the outside track
Balance eight hands round the ring,
Turn with the left, a left hand swing,
Find your own and promenade home.*



HOW TO DO IT...

Dancers do a regular allemande left, then retaining corner's left hand, give right hand to partner. Gents are facing in, ladies facing out. (Photo No. 1). Everyone takes two steps forward and two steps back (a rocking movement), then releasing corner's left hand, walk half around with partner, until ladies are facing in and gents facing out. (Photo No. 2). Take

next lady by left hand, rock forward and back again. Release partner's right hand, turn half around next lady (whose left hand you are holding) join right hands with next girl. This is repeated until partners meet again, when they promenade as usual to home position.

The balance (or rock) is always forward, then back, whichever way the dancers are facing. Thus a lady is always going out while a gent goes in, and vice versa. The actual calls "in and out" or "out and in" are for the men. The ladies do the opposite.

ALLEMANDE THAR

THE CALL

*Allemande Left and Allemande Thar
A right and a left and form a star
Let that star to the Heavens Whirl
With a right and a left to the second girl
Back up boys, in a right hand star,
Shoot that star and find your own,
Give her a twirl and promenade home.*

How to do it...

This is started as a regular Allemande Left, but “Allemande Thar” is the keyword which tells the dancers that the usual Grand Right and Left to follow, is to be varied twice during the progression around the circle until partners meet again, as follows:



After completing the allemande left, gent gives right hand to partner, passes her, gives left to the next (using forearm grip). Lady and gent do a left arm swing until the four men form a right hand star in the centre, the men backing up, ladies going forward (see illustration). Gents break at centre and lady and gent walk around each other as in an allemande left, gent gives

a right to the next girl, a left to the next (forearm grip again) and repeats the movement above, backing up in a star formation once more. Break at centre, gent and lady walking around each other as in an allemande left, gent meets his original partner, gives her a right face twirl under his right arm and promenades home with her.

BREAKS

“Breaks” such as the Allemande Thar above, and Alamo Style, etc., are used to add variety to square dancing.

SUMMARY

IF YOU will take the time to study and master the movements shown in this book, to the extent that you will be able to do them automatically when they are called, you will have the foundation for many hours of happy dancing.

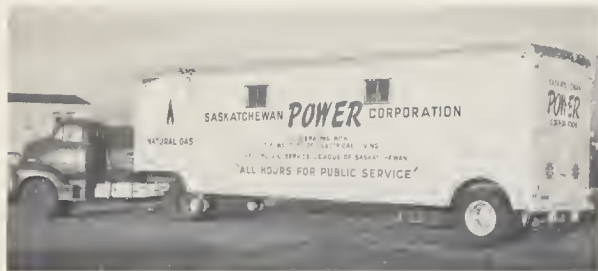
With this background you and your friends will be able to dance most recorded calls, with the exception of fast HASH calls (these will come with practice and close attention to the caller).

You *will* encounter some unfamiliar calls such as Box-the-Gnat, Swot-the-Flea, California Twirl, etc., but you will find that these are explained and described in the instruction sheet which accompanies each record.

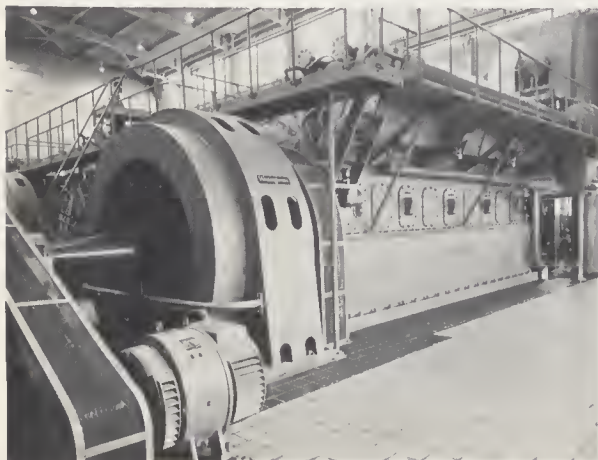
If you are dancing to a live caller, he or she will explain and no doubt walk you through any unusual figures.

Yours for happy dancing,

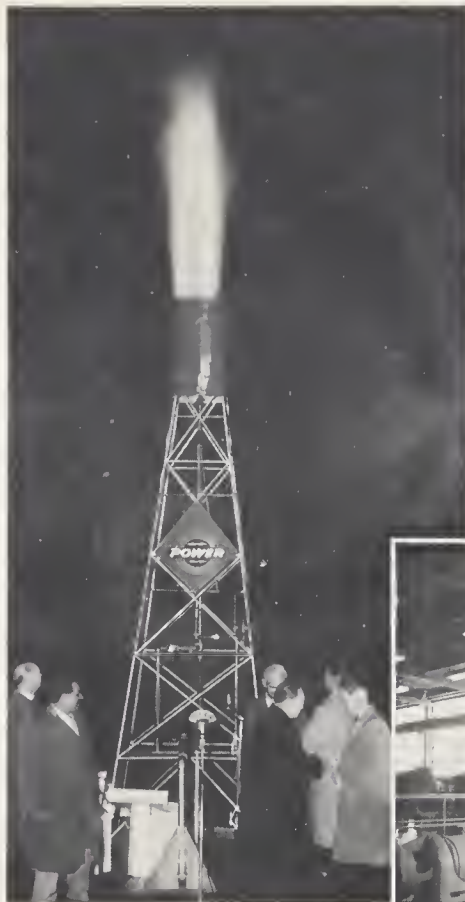
NOREEN WILSON.



Mobile van used by SPC to transport electrical appliances to Farm Electrification Field Days in the province. Van contains electric stove, refrigerator, deep freeze unit, and numerous small appliances, all designed to give the comfort of city living to the rural dweller.



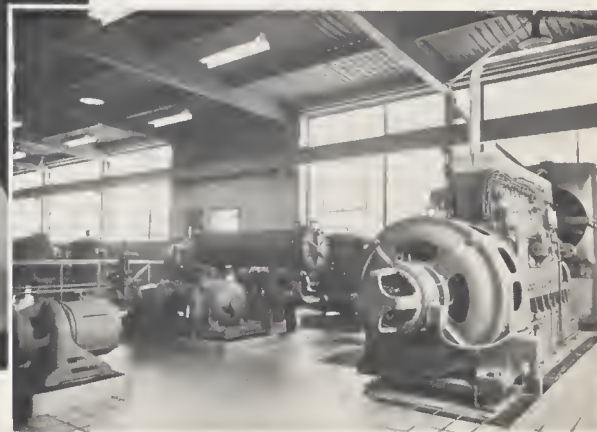
View of 3,000 KW gas engine plant at newly-commissioned Kindersley generating station. Ceremonies were held November 14, 1956, when D. Cass-Beggs officiated. The plant, with 9,000 KW capacity, is a part of the northern integrated grid system, linking Saskatoon, Prince Albert and Kindersley.



Official flame lighting ceremonies in Moose Jaw held October 10. Provincial Secretary R. Brown, Mayor L. H. Lewry, D. Cass-Beggs, SPC General Manager, and numerous other government, civic and power officials attended.



A night shot of the SPC's dual-fuel gas engine plant at Swift Current, commissioned in September of 1955. Work is progressing on an additional 3,000 KW gas-diesel unit, bringing the total capacity to 14,500 KW by the end of the year.



New equipment at Kindersley generating station.

